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EDITED BY
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A SCHEHEREZADE STORY

This wonderfully delicate and imaginative composition is worthy of close study. Simple as it is, the atmosphere of its title hovers over all. The right hand, forming as it does a lightly tinted background, must be played very softly throughout, but it must be distinct, never cloudy nor obscure. The melody in the left hand must sing clearly, a solo voice sympathetically accompanied. Oriental dreaminess tinged with splendor characterizes this piece of writing.

CARL REINECKE

Andante con moto

1 *pp sempre*

p⁵ espressivo

cresc.

f

dim.

p

dim.

poco rit.

una corda

8

WALTZ

This charming composition, while not difficult, is very effective. The performer will find it entirely free of any conventional idiom; yet its atmosphere is decidedly that of the dance. In the opening measure the fifth on the dominant should ring out clearly, ending lightly and allowing the second measure to enter with the accent on the second beat; measure 3 is similarly accented. Play legato and with regular accents in measures 4 to 8.

In memorizing the first sixteen measures, note that measures 1 to 4 and 9 to 12 are identical. (The measures are numbered for reference.)

In Section II there must be strong contrast between the *f* and *ff* and the *p* measures. In measures 19 and 20 the melodic voice is the bass.

In memorizing Section II, note that measures 17 to 22 are identical with measures 25 to 30, with exception of the final beat in measure 30.

Thus far the form is that of a two phrase Period (Section I) followed by another two phrase Period (Section II).

The Trio in D major is a cantabile melody which must be accompanied very smoothly, the accompaniment motive being divided between the hands. The stems of the note in the accompaniment indicate whether they fall to the right hand or to the left.

Compare Section IV with Section III. The two Sections are separated by two measures which form a melodic conjunction.

GÉNARI KARGANOFF

I Allegro

Measures 1 through 16 are shown, including the piano introduction and the first phrase period (measures 1-4 and 9-12) and the second phrase period (measures 13-16). The score includes dynamics such as *mf*, *f*, and *p*, and fingerings (1-5) and accents.

II

(17) *ff* *f* (18) (19) *p* (20) (21) *f* *f* (22) (23) *p* (24)

(25) *f* *f* (26) (27) *p* (28) (29) *f* (30) *f* (31) *p* (32) *Fine*

III

ben pronunciata la melodia

mf *f*

mf *p* *ppoco rit.*

IV

a tempo

f *p* *p* *D.C. al Fine.*

PEASANTS' DANCE

AGATHE BACKER GRÖNDAHL

Allegretto $\text{♩} = 27$

3

p

p

p leggiero


Ped. simile



VILLAGE DANCE

Sections I. and I^a are identical save in this, that section I^a lacks the two opening measures of section I. Begin lightly, playing the opening motively delicately. There is a gradual crescendo culminating in the *f* of the scale passage which leads into the key of the dominant. The empty fifths (measures 3 and 4) must ring out clearly; so, too, the two fourths following.

Play the bass alone and note that, particularly from measure ten, it is decidedly an independent part in its progression.

In Section II the original motive is retained:  This section is pure two voice writing, each part being equally independent. Practise the hands separately until the accents and staccato are thoroughly understood. The scale passage leads to the return of Section I, which is modified in the four opening bass measures and toward the end so as to establish the Cadence in A major. The entire form is Ternary:

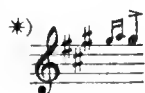
Part I 18 measures (repeated in I^a).

Part II 20 "

Part III Like Part I (modified to end in A major).

Edited and fingered by
HANS LICHTER

JOHN K. PAINE
Op. 26, No 5

*) The small notes are to be played very rapidly; the accent falls on the principal note. The two small notes precede the entrance of the bass; this embellishment is the mordent.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written in eighth notes, with fingerings 3, 1, 3, 1, 2, 1, 3, 5 indicated above the notes. The second system also consists of a single staff with a treble clef, the same key signature, and a 3/4 time signature. The melody continues with notes and fingerings 2, 1, 3, 5, 1, 3, 2, 1, 3, 5. The score includes various musical notations such as beams, slurs, and fingerings.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system has four measures. The second system has four measures. The piano part features a prominent bass line with many triplets and a melodic line with many triplets. The voice part has a melody with many triplets and a bass line with many triplets. The score is written in a style that is typical of early 20th-century sheet music.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is divided into four measures. The first measure has a treble staff with notes G4, A4, B4, and C5, and a bass staff with notes G2, F2, and E2. The second measure has a treble staff with notes D5, C5, B4, and A4, and a bass staff with notes D2, C2, and B1. The third measure has a treble staff with notes G4, A4, B4, and C5, and a bass staff with notes G2, F2, and E2. The fourth measure has a treble staff with notes D5, C5, B4, and A4, and a bass staff with notes D2, C2, and B1. The score is marked with a piano (p) dynamic and a forte (f) dynamic. The title 'The Rose Tree' is written in a decorative font at the top of the page.

First system of a piano piece in D major. The right hand features a melodic line with fingerings 2, 3, 1, 2, 3, 4, 3, 2, 3. The left hand is mostly silent, with a few notes in the first measure. A *dim.* (diminuendo) marking is present in the second measure.

Second system of the piano piece. The right hand continues the melodic line with fingerings 1, 3, 2, 4, 2, 5. The left hand has a rhythmic accompaniment with fingerings 5, 2, 4. The tempo is marked *a tempo* and the dynamics *mp* (mezzo-piano).

Third system of the piano piece. The right hand has a descending melodic line with fingerings 3, 5, 3, 1, 3, 1, 2, 1, 3, 5. The left hand has a rhythmic accompaniment with fingerings 4, 3, 5, 3, 5, 2, 4, 3, 3.

Fourth system of the piano piece. The right hand has a melodic line with fingerings 5, 1, 5, 3, 1, 2, 3, 5, 3, 1, 2. The left hand has a rhythmic accompaniment with fingerings 4, 1, 3, 4, 5, 3, 3, 1, 4. The dynamics *cresc.* (crescendo) and *f* (forte) are indicated.

Fifth system of the piano piece, ending with a double bar line. The right hand has a melodic line with fingerings 1, 4, 1, 4, 1, 3, 3. The left hand has a rhythmic accompaniment with fingerings 2, 1, 2, 3. The system includes first and second endings.

MYSTIC FLIGHT

To be played lightly and mysteriously throughout. Even the *mf* and *f* passages must not be exaggerated in loudness. Speed, clearness, and a mystic atmosphere are required.

The staccato chords in the left hand must be light and crisp; the groups of five tones very clear and with a slight but distinct stress upon the first tone. The chords at the end of each phrase must be kept subdued. A truly artistic composition which, though short, is thoroughly indicative of its title.

HUGO REINHOLD

Rapidly $\text{♩} = 126$

5

p

p sempre

cresc.

mf

p

f

WALTZ

A true "dancing" Waltz. The pulse in the left hand must continue undisturbed. After the Cadence in G minor, the bass must sing as if the part were written for a solo instrument, a 'Cello for example. Note the specially marked accents throughout.

P. TCHAIKOVSKY

Allegro vivo

6 *p*

A

B

mf

f

rinf.

A - B The bass is significant in these four measures. The chord of C major resolves to F minor; followed by the chord of B flat resolving into E \flat major.

*) Play both C and D with the thumb if necessary.

The musical score consists of seven systems of grand staves (treble and bass clef). The key signature is C minor (three flats). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line.

Dynamics and performance markings include:

- f* (forte) in the first system.
- dim.* (diminuendo) in the third system.
- p* (piano) in the third system.
- rinf.* (rinf.) in the fifth system.
- mf* (mezzo-forte) in the fifth system.
- f* (forte) in the sixth system.

**) The part in C minor should be played somewhat heavily to the end.

SALTARELLA *)

Not a difficult piece, so far as concerns hand position and the idioms expressed by the composer. It is a useful and pleasing composition, for this grade, in its brilliancy and its effectiveness; but it must be played at the indicated tempo to produce the effect intended by the composer. Note the direction *sempre staccato*; this applies to this subject alone. Care must be taken with the gradual diminuendo and crescendo. The performer will observe that the bass is, throughout, of much more tonal and thematic importance than a mere accompaniment.

On page 13 the two legato passages must be played with clearness to bring in opposition to the staccato character already manifested in the opening theme. The bass has thematic color, particularly in the legato subject.

This is a good recital number and offers both to teacher and pupil splendid return for the study demanded.

Presto $\text{♩} = 184$

ANTON SCHMOLL

The musical score is written for piano and bass. The tempo is marked 'Presto' with a quarter note equal to 184 beats per minute. The key signature has one sharp (F#). The score is divided into four systems, each with a piano (treble) and bass (bass) staff. The first system begins with a forte (*f*) dynamic in the piano part and a piano (*p*) dynamic in the bass part. The second system features a 'sempre stacc.' (sempre staccato) instruction for the piano part and a 'p subito' (piano subito) instruction for the bass part. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system includes a piano (*p*) dynamic. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and fingerings. The bass part is particularly prominent with its thematic color.

*) An Italian (and Spanish) dance of quick springing movement. There are two forms: one built upon the rhythm of this group $\text{♩} \cdot \text{♩} \cdot \text{♩}$ the other (of which this composition by Anton Schmoll is an Example) is in the Tarantella style.

sempre stacc.

p

legato

p *cresc.*

marc.

f

dim. *p legato* *cresc.*

f

f *dim.* *p* *cresc.*

sempre stacc.

p subito

mf

p

mf

p

cresc.

f

cresc.

e

string.

ff

ff

f

SHADOW DANCE

The right hand is simple throughout. The left hand carries an important melody in every measure like an echo of another melody. The arpeggiated chords are guitar-like and lend much to the character of the composition. This dance is an excellent study in rubato.

Much study should be given to the left hand alone. This composition and the preceding, form an attracted and a well contrasted group for a program. The first modulation is to F sharp minor (eighth measure). If found somewhat difficult at first, this composition may profitably be returned to for finishing later on.

Moderato

ANTON STRELEZKI

staccato e leggiero

8

mp

mf

ten.

mp

mf

mp

ten.

ten.

dolce espress.

mp

p

ten.

mf

First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes (3), followed by a half note, then a quarter note, and finally a triplet of eighth notes (3). Bass staff has a half note, then a quarter note, and finally a triplet of eighth notes (3). Dynamics: *mp subito* (middle of system), *p* (end of system). *ten.* (above the final triplet in treble staff).

Second system of musical notation. Treble staff has a half note, then a quarter note, and finally a triplet of eighth notes (3). Bass staff has a half note, then a quarter note, and finally a triplet of eighth notes (3). Dynamics: *mf* (middle of system), *p* (end of system), *mp* (middle of system), *mf* (end of system). *delicato* (above the first half note in treble staff), *ten.* (above the final triplet in treble staff).

Third system of musical notation. Treble staff has a half note, then a quarter note, and finally a triplet of eighth notes (3). Bass staff has a half note, then a quarter note, and finally a triplet of eighth notes (3). Dynamics: *f* (middle of system), *p subito* (end of system). *poco brillante* (above the first half note in treble staff), *ten.* (above the final triplet in treble staff).

Fourth system of musical notation. Treble staff has a half note, then a quarter note, and finally a triplet of eighth notes (3). Bass staff has a half note, then a quarter note, and finally a triplet of eighth notes (3). Dynamics: *mf* (middle of system), *mp* (end of system), *mf* (middle of system). *ten.* (above the final triplet in treble staff).

*) Do not hurry the tempo from this point.

**) If the tenth is difficult, play the octave of the lowest tone.

First system of musical notation, measures 1-4. The music is in G major (one sharp). The right hand features a melodic line with slurs and fingerings (2, 3, 4, 5). The left hand provides harmonic support with chords and single notes. Dynamics include *mp*, *mf*, *f*, and *mp*. A *ten.* (tenth) marking is present above the right hand in measure 3.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings. The left hand has chords and single notes. Dynamics include *mf*, *mf*, and *mp*. A *ten.* marking is present above the right hand in measure 6. A *poco delicato* instruction is written above the right hand in measure 8.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and fingerings. The left hand has chords and single notes. Dynamics include *p*, *mf*, and *f poco rit.*. A *ten.* marking is present above the right hand in measure 10.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and fingerings. The left hand has chords and single notes. Dynamics include *mf*, *f sfz accel. e brillante*, *ff sfz ten.*, and *sfz*. A *a tempo* instruction is written above the right hand in measure 13. A *ten.* marking is present above the right hand in measure 14.

***) If the tenth is difficult, play the octave of the lowest tone.

MENUET DES ENFANTS. (CHILDREN'S MENUET)

This Menuet, of Mozartean character and simplicity, is one of the most effective compositions of its grade of difficulty. The melodic structure in each voice part, the brief imitations, the naturally wrought-out modulations give an unusual charm to its atmosphere. The contrasting legato and semi-staccato must stand well apart; there is no sharply detached staccato required. The part in C major is a regular Ternary. Its three parts are of sixteen measures each, and the first and third parts are identical. This form-plan simplifies the process of memorizing the composition.

So, too, the Trio in F major is similarly a Ternary form, each part being of sixteen measures and Parts I and III identical.

Further, the entire composition is a Compound Ternary; the C major Ternary standing as first and third parts to the F major Ternary. The entire Ternary character may be thus shown:

- | | |
|----------------------|--|
| I. C major Ternary | I. Sixteen measures ending in C.
II. " " " " G.
III. The first sixteen measures repeated. |
| II. F major Ternary | I. Sixteen measures in F major.
II. " opening in D minor and turning to F major.
III. The first sixteen measures repeated. |
| III. C major Ternary | I.
II.
III.
Repeated literally as <i>D.C.</i> |

JOHN CARVER ALDEN

Tempo di Menuetto

First system of musical notation, measures 1-4. Treble and bass staves with various notes and fingerings.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes and fingerings.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes and fingerings, ending with a double bar line and repeat signs.

TRIO *)

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes and fingerings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various notes and fingerings.

*) Each voice must be given its melodic value. Even the bass combines melody and accompaniment; thus



has some melodic

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The notation includes various musical elements such as notes, rests, slurs, and fingerings. The first system shows a complex melodic line in the treble with many slurs and fingerings, and a more rhythmic bass line. The second system continues the melodic development in the treble. The third system features a more active bass line with triplets and slurs. The fourth system includes the instruction *dim. e rit.* (diminuendo e ritardando) and shows a transition in the bass line. The fifth system continues the melodic line in the treble. The sixth system concludes the piece with the instruction *D.C.* (Da Capo) and a final cadence in the bass line.

dim. e rit.

D.C.

M E N U E T

This is one of the many compositions written by Johann Sebastian Bach for his wife, Anna Magdalena and forms part of the album which he wrote for and presented to her. The work is simple to understand; yet it demands careful performance, distinct enunciation of the two parts (it is strictly two-voiced throughout) and a well-graduated cadence.

JOHANN SEBASTIAN BACH

Allegro marcato



THE SONG OF THE LARK

One of the most charming of the set of pieces by this great Russian composer. No composition of the twenty-four numbers which make up the opus from which this is taken is more deservedly popular. It is delicate to a remote degree; hence it requires well-controlled technic, a clear singing tone, a well sustained (and secondarily singing) accompaniment. The triplets especially must be clearly articulated; the tones following the triplet groups must not be expressed heavily. In the *sva* passages, refined and distinct enunciation must be the first care. The grace notes are to be played each as near as possible to its principal note.

P. TCHAIKOVSKY

Moderato (♩ = 65)

11

*softly**p**pp**p*


This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff features triplets of eighth notes and slurs. Bass staff has chords and a final chord marked with a 4.
- System 2:** Treble staff includes slurs and triplets. Bass staff has chords and a final chord marked with a 4.
- System 3:** Treble staff features triplets and slurs. Bass staff has a *p* dynamic marking and a final chord marked with a 4.
- System 4:** Treble staff includes slurs and triplets. Bass staff has a *p* dynamic marking and a final chord marked with a 4.
- System 5:** Treble staff features triplets and slurs. Bass staff has a *pp* dynamic marking and a final chord marked with a 4.
- System 6:** Treble staff includes slurs and triplets. Bass staff has a *pp* dynamic marking and a final chord marked with a 4.

Dynamic markings include *p* (piano) and *pp* (pianissimo). The notation also includes various musical notations such as triplets, slurs, and 8va markings.

THEME AND VARIATIONS

This composition is a theme and variations; the whole is conceived however as a continuous piece, and no perceptible break should be made at the double bars. The legato must be sustained throughout; the fourth measure (and its corresponding measures) are to be played with a slightly perceptible semi-staccato.

The two tone groups  made by the over-passing of the left hand should be conceived of as lying in the melodic trend of the varied theme.

Andante (♩ = 54)

STEPHEN HELLER

12

THEME




Variation I




Variation II

Measures 1-4 of Variation II. The music is in 2/4 time with a key signature of three flats. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Fingering numbers (1, 2, 3, 4, 5) are indicated below the notes.

Measures 5-8 of Variation II. The music continues with similar melodic and rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is present in measure 5. Fingering numbers are shown below the notes.

Measures 9-12 of Variation II. The section concludes with a *rit.* (ritardando) marking in measure 10, followed by a return to *a tempo* in measure 11. The final measure (12) ends with a double bar line. Fingering numbers are shown below the notes.

Measures 13-16 of Variation II. The music features a *pp espr.* (pianissimo, espressivo) marking in measure 14. The right hand has a melodic line, and the left hand has a bass line. Fingering numbers are shown below the notes.

Measures 17-20 of Variation II. The section concludes with a *riten.* (ritardando) marking in measure 18, followed by a final chord in measure 20. The dynamic marking *pp* (pianissimo) is present in measure 19. Fingering numbers are shown below the notes.

*) Do not make this tone insignificant. See this same group in the first measure of the second variation.

TONE BLOSSOMS

A merry composition having the qualities either of a recital piece or of a piece for recreation. It is a true allegretto in that it is joyous and cheerful. The left hand part is independently full of interest and, like all the works in this volume, deserves abundant practice alone.

Do not cut off the phrase ends abruptly. The character of the piece calls for *grazioso* performance.

Is a modulation brought about at measure 4? Note that the B \sharp in measure 10 and in similar measures is merely a chromatic tone without influence upon the key.

At A what key is announced? And at B into what key have we come?

Allegretto ($\text{♩} = 116$) ARNOLDO SARTORIO

13 *mf* *p*

A *f* *p*

B



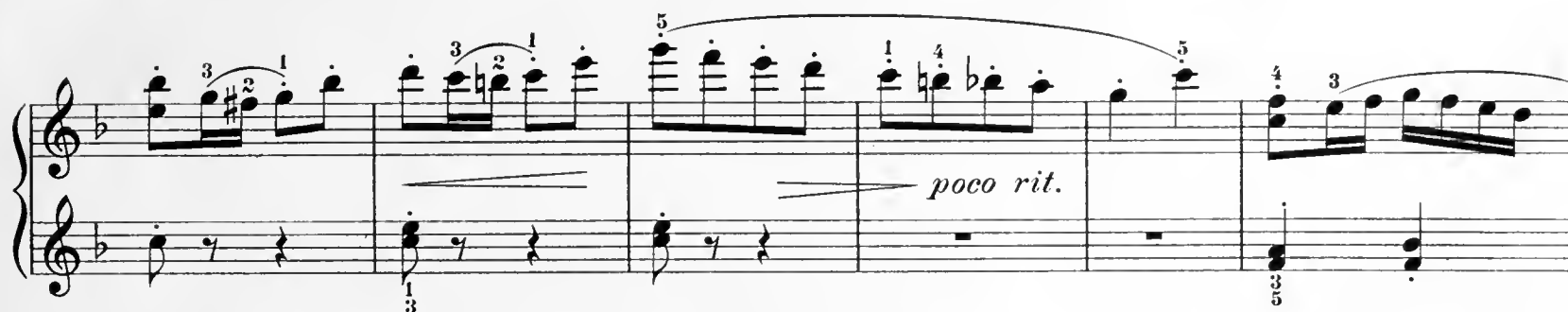
First system of musical notation. The treble clef staff contains a melody with various ornaments and fingerings (2, 3, 4, 1, 3, 2, 1, 2, 3, 5, 3, 2). The bass clef staff contains a supporting line with fingerings (2, 3, 2, 4, 2, 3, 5, 3). Dynamics include *mp* and *mf*.



Second system of musical notation. The treble clef staff continues the melody with fingerings (1, 5, 3, 2, 1, 4, 3, 2, 2, 1, 2, 3, 2, 1, 2, 1, 2, 4). The bass clef staff has fingerings (5, 2, 2, 3, 1, 2, 4, 1, 2, 4). A crescendo marking *poco a poco cresc.* is present.



Third system of musical notation. The treble clef staff features a melody with fingerings (1, 2, 1, 2, 3, 5, 1, 1, 1, 3, 2, 1). The bass clef staff has fingerings (2, 1, 2, 1). A forte marking *f* is present.



Fourth system of musical notation. The treble clef staff contains a melody with fingerings (3, 1, 3, 2, 1, 5, 1, 4, 5, 4, 3). The bass clef staff has fingerings (1, 3, 3, 5). A deceleration marking *poco rit.* is present.



Fifth system of musical notation. The treble clef staff contains a melody with fingerings (1, 3, 2, 1, 2, 3, 4, 4, 3, 3, 2, 1, 3, 2, 2). The bass clef staff has fingerings (1, 1, 2, 1, 2).



Sixth system of musical notation. The treble clef staff contains a melody with fingerings (4, 3, 2, 3, 1, 4, 2, 1, 5). The bass clef staff has fingerings (3, 3, 5, 2). A crescendo marking *poco cresc.* is present.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat). The piece begins with a forte (*f*) dynamic. The first system shows complex fingering with many triplets and slurs. The second system introduces a mezzo-forte (*mf*) dynamic. The third system is marked *risoluto* (determined). The fourth system continues with intricate fingering. The fifth system is marked *cresc.* (crescendo). The sixth system concludes with a forte (*f*) dynamic and a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

CHANSONNETTE SANS PAROLES

(LITTLE SONG WITHOUT WORDS)

A beautiful composition by an exceptionally talented composer. Count 2 to the measure; this will simplify the measures, in the fourth brace, marked 2. The octaves will not be found difficult at a moderate tempo. The entire piece breathes a lofty sentiment. The accompaniment should be studied assiduously; play the left hand part alone until the relative importance of the right and left hand parts is well established.

GUILLAUME LEKEU

Moderato non lento

14

The first system of the musical score for 'TYROLIENNE' consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The lower staff provides a harmonic accompaniment with chords and single notes. The system concludes with a *pp* (pianissimo) dynamic marking.

The second system continues the piece. It includes tempo markings: *rall.* (rallentando), *a tempo*, and *rall.* again. The dynamics range from *p* to *pp*. The notation includes various note values and rests, with a *slower* instruction at the end of the system.

The third system of the score features a *pp* dynamic and an *a tempo* marking. It includes specific instructions for the hands: *L.H. cresc.* (Left Hand crescendo) and *R.H.* (Right Hand). The system ends with a *L.H.* marking and a final chord.

TYROLIENNE

The proper accentuation and expression as demanded by the Theme is the cue to the performance of the Variations, each of these being the Theme in slightly altered form. Accentuation falls *principally* upon the B \flat which opens each of the four phrases of the composition; all other accentuation is secondary to this. The Theme should be legato.

In the first Variation the short tones should not be too pronouncedly staccato. Each sustained bass tone (the fundamental tone) should sound clearly.

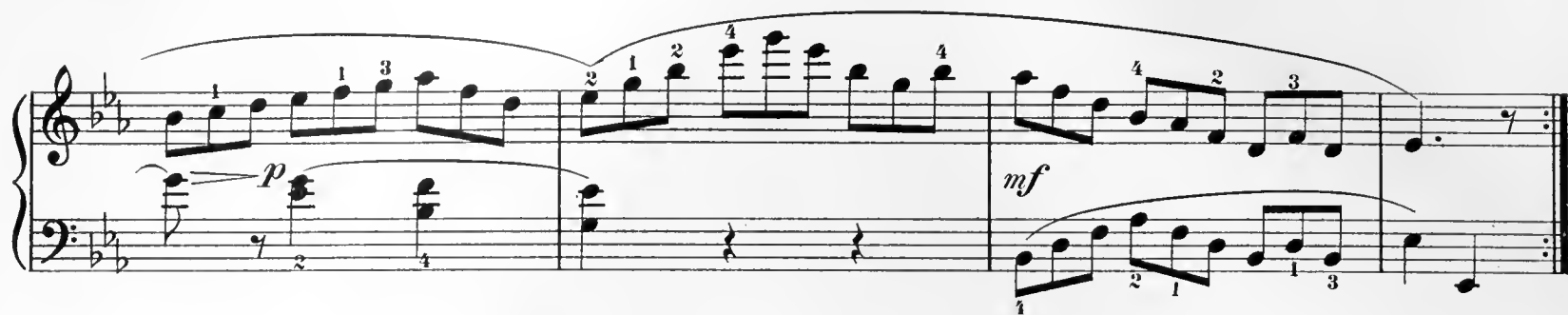
Variation II brings in again the legato; the same prominence must be given here, as in the Theme, to the introductory B \flat of the four phrases. (Observe that in the third phrase of Variation II this B \flat appears.)

It is present in the first and third phrases of Variation III.

Theme, varied by
J. N. HUMMEL

This section is marked 'Grazioso' and begins at measure 15. It is in 3/4 time and starts with a piano (*p*) dynamic. The melody is characterized by grace notes and triplet figures. The bass line consists of sustained chords, some marked with fingerings (1, 2, 3, 4, 5). The system concludes with a repeat sign.





M I G N O N

While comparatively easy of execution, this composition offers much in expression and refinement of playing which makes it well worth study. It is a repertoire number of much value and may appropriately be grouped with such other selections as the Waltz in A by G. Karganoff, or the Waltz by P. Tchaïkovsky (see pages 2,3 and 10,11.) The left hand is principally a 'cello-like' melody. The grace note (see measure 2) must not enter obtrusively. Though the melody lies chiefly in the lower score, the right hand is also clearly of melodic structure, keeping the motives of measures 1 and 2 consistently to the end.

Section II, with its harp-like measures culminating in a melodic measure of quieter nature, makes a well balanced contrast to Section I. The new key (A minor) makes a half cadence at the measure marked C. Its next phrase avoids a tonic cadence in A minor and turns so as again to take up the first Theme for conclusion.

Allegretto

ARNO KLEFFEL

16

The musical score for 'Mignon' by Arno Kleffel, starting at measure 16, is presented in four systems. The key signature is A minor (three flats) and the time signature is 3/4. The tempo is marked 'Allegretto'. The first system begins with a piano (*p*) dynamic. The second system includes a piano (*p.*) marking below the bass staff. The third system features a crescendo (*cresc.*) marking. The fourth system concludes with a piano dolce (*p dolce*) marking and a triplet of eighth notes in the right hand. The left hand consistently plays a 'cello-like' melody, while the right hand provides a more melodic counterpoint.

II

mf

First system of a piano piece. It features a treble and bass staff. The treble staff has a melodic line with triplets and slurs. The bass staff has a more rhythmic accompaniment with triplets. The key signature has one flat (B-flat). The dynamic marking is *mf*.

Second system of the piano piece. It continues the melodic and rhythmic themes from the first system. The treble staff has a triplet in the first measure. The bass staff has a triplet in the first measure. The key signature has one flat.

vivo

f

Third system of the piano piece. The tempo marking *vivo* appears above the treble staff. The dynamic marking *f* appears below the bass staff. The treble staff has a triplet in the first measure. The bass staff has a triplet in the first measure. The key signature has one flat.

dimin.

Fourth system of the piano piece. The dynamic marking *dimin.* appears above the treble staff. The treble staff has a triplet in the first measure. The bass staff has a triplet in the first measure. The key signature has one flat.

calando

p

Fifth system of the piano piece. The tempo marking *calando* appears above the treble staff. The dynamic marking *p* appears below the bass staff. The treble staff has a triplet in the first measure. The bass staff has a triplet in the first measure. The key signature has one flat.

cresc.

p dolce

Sixth system of the piano piece. The dynamic marking *cresc.* appears above the treble staff. The dynamic marking *p dolce* appears below the bass staff. The treble staff has a triplet in the first measure. The bass staff has a triplet in the first measure. The key signature has one flat.

No. 3.

SLUMBER SONG (SCHLUMMERLIED)

ROBERT SCHUMANN

Allegretto

17 *p*

The musical score for "Slumber Song" (Schlummerlied) by Robert Schumann, Op. 112, No. 3, is presented in a grand staff format. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked "Allegretto" and the dynamics include "p" (piano) and "ritard." (ritardando). The score consists of 24 measures. The first measure is marked with a "17" and a "p" (piano) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system contains measures 1 through 8, the second system contains measures 9 through 16, the third system contains measures 17 through 24, and the fourth system contains measures 25 through 32. The score ends with a "ritard." marking in the 24th measure.

The image shows a musical score for a piano piece, likely from the 'The Swan' suite by Camille Saint-Saëns. The score is written for two staves, both in bass clef with a key signature of one flat (B-flat). The tempo and dynamics are marked 'pp' (pianissimo). The right hand features a complex, arpeggiated melody with many beamed sixteenth and thirty-second notes, often grouped in sets of four or five. The left hand provides a supporting bass line with similar rhythmic patterns, including triplets and beamed notes. The music is divided into measures by vertical bar lines, with some measures containing multiple beams of notes.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: The first system begins with a *mf* (mezzo-forte) dynamic marking. It features a series of chords and single notes in both the treble and bass staves. The second measure of the system is marked *pp* (pianissimo). Fingerings are indicated by numbers 1 through 5.

System 2: The second system starts with a *p* (piano) dynamic marking. It continues with a series of chords and single notes. Fingerings are indicated by numbers 1 through 5.

System 3: The third system continues the musical piece with a series of chords and single notes. Fingerings are indicated by numbers 1 through 5.

System 4: The fourth system continues the musical piece with a series of chords and single notes. Fingerings are indicated by numbers 1 through 5.

System 5: The fifth system continues the musical piece with a series of chords and single notes. Fingerings are indicated by numbers 1 through 5.

System 6: The sixth system concludes the piece. It features a *ritard.* (ritardando) marking, indicating a gradual deceleration. The notation includes a series of chords and single notes. Fingerings are indicated by numbers 1 through 5.

Tempo I

This musical score is for a piano piece, measures 1 through 24, marked "Tempo I". The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is written for a grand piano with a treble and bass staff. The music features a variety of melodic and harmonic textures, including arpeggiated figures, triplets, and sixteenth-note passages. Fingerings are indicated by numbers 1-5. Dynamic markings include "dim." (diminuendo) and "pp" (pianissimo) at the end of the piece. The notation includes many slurs, ties, and articulation marks.

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